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degree creditable to all concerned. The gradations of tone were observed throughout by the choir without undue exaggeration; the "Incarnatus," and "Crucifixus" (unquestionably the two most religious movements in the work) being rendered with the most consummate feeling and precision. The "Benedictus" was also especially remarkable for truthful intonation; and so much was it appreciated by the audience that it was encored, a compliment partly due to the excellent manner in which the soprano solo was given by Miss Banks. The principal vocalists, besides the lady already named, were Mr. W. H. Cummings and Mr. Lewis Thomas, all of whom acquitted themselves to the thorough satisfaction of the audience. A new motett, "King all glorious," by Mr. Joseph Barnby, commenced the second part, and was received, as it deserved, with the utmost favour. A single hearing of this work is scarcely sufficient to judge of its merits; but a bold and vigorous style, based upon the highest models in sacred writing, and an intimate knowledge of orchestral resources (with perhaps a pardonable leaning towards the over instrumentation of Gounod) were apparent throughout the composition; and the concluding choral movement was repeated, in deference to the prolonged applause of the audience. Madame Schumann's intellectual reading of Beethoven's pianoforte Concerto in E flat was a treat of the highest order. Our estimate of the qualifications of this great artist has been so often put forth in these pages, that we need only say that on this occasion she thoroughly realized the composer's meaning in every phrase of this magnificent Concerto; and that at the conclusion she was greeted by a burst of enthusiastic applause from the whole room. She afterwards played with much effect Nos. 2, 3, and 5 from the eighth book of Mendelssohn's *Lieder ohne Worte*. The performance of Mendelssohn's beautiful hymn, "Hear my prayer," (Miss Banks singing with much devotional feeling the soprano solo) was in every respect most successful, the choir being so well subdued in the portions accompanying the principal singer, as to give due prominence to the exquisite theme which the composer has wedded to the words. The concluding piece of the evening, Mendelssohn's Psalm, "When Israel out of Egypt came," written for an eight-part chorus, gave the choir an excellent opportunity of proving its real strength. This splendid work has been so little heard that it had all the effect of a new composition; and the colossal grandeur of the movement in G, culminating in the fine fugal "Hallelujah," awoke the audience to enthusiasm, although being placed at the end of the programme, the usual bustle caused by the departure of those persons to whom five minutes is evidently of vital importance, considerably marred the effect. We must not omit to say that the orchestra was excellent; that Mr. Barnby conducted throughout the evening with the utmost steadiness and precision; and that Mr. Docker presided most efficiently at the organ.

#### MR. HENRY LESLIE'S CONCERTS.

THESE Concerts during the past month have been generally of the highest interest. Those chiefly devoted to unaccompanied part-music have shown the excellent training of this choir to the utmost advantage; and although we may take exception, on artistic grounds, to one which may almost have been termed a "Ballad Concert," (and in which the choir had more than a half holiday) we are bound to say that it was more fully attended, and perhaps even more thoroughly successful, than any other of the series. For musicians, the fourth Concert contained the most numerous points of attraction, the programme including the *Reformation Symphony* (the *allegro vivace* of which was, as usual, encored) and Mozart's pianoforte Concerto in D minor, which was most exquisitely rendered by Madame Schumann. On the 26th ult., Handel's *Acis and Galatea* was given, a notice of which we are compelled to postpone until our next number.

#### MONDAY POPULAR CONCERTS.

THE Concert of the 16th ult. (for the benefit of Madame Arabella Goddard) was one of the utmost interest, for on that evening two more of Mendelssohn's posthumous works were produced. The first of these, a pianoforte sonata in B flat, written as appears by the date on the manuscript, at the age of eighteen, has all the continuity of design to be expected from the ripened judgment of an experienced composer. A brilliant first movement, which opens with a well marked subject, is followed by an exquisitely graceful *scherzo* in B flat minor; an *andante* then occurs in the somewhat extraneous key of E major; and this is the least interesting portion of the sonata, neither the subject nor the treatment of it arresting the attention in any remarkable degree. Ample amends, however, is made for this by the vigorous last movement, which is written throughout with a fluency and unflagging energy perfectly miraculous when the age of its composer is considered. We need scarcely say, that all the executive powers of Madame Goddard were taxed in no small degree in the performance of this work, the *scherzo* especially demanding, not only a light and agile finger, but the utmost elasticity of touch. Her performance of this movement was a marvel of these combined qualities; and in the other portions of the sonata every passage was played with unerring precision and brilliancy of execution. The Sestet, in D major, is written for pianoforte, violin, two violas, violoncello, and double-bass, and on this occasion was performed by Madame Arabella Goddard, Herr Joachim, Messrs. H. Blagrove, Zerbini, Signor Piatti, and Mr. Reynolds. The whole of this Sestet is distributed for the instruments most effectively. The first movement contains some excellent pianoforte passages, which were rendered by Madame Goddard with the utmost ease; and the *adagio* is a well sustained, but not largely developed movement, forming a good contrast with the brilliant opening of the work. After a minuet and trio, the *allegro vivace*, which completes the Sestet, bursts forth with that energy and power for which Mendelssohn's last movements are so remarkable; as if the composer could no longer endure the restraint to which his impetuous nature had been so long subjected. Both these new works were received with the most unqualified expressions of admiration by an audience which filled the hall to overflowing. Beethoven's string Quintet in C (Op. 22) and Mozart's Sonata in A, for pianoforte and violin, played by Madame Goddard and Herr Joachim, were the other instrumental works at this excellent Concert; and Mr. Vernon Rigby successfully replaced Mr. Sims Reeves, who was absent through indisposition.

#### THE SACRED HARMONIC SOCIETY.

THE 507th Concert of this Society took place on Friday evening the 20th ult., and was in many respects one of the finest performances we have ever had to chronicle. That an unusual effort has been made of late to effect an improvement in the chorus department of this Society, there cannot be a doubt; nor can there be a question as to the success of this effort. We had occasion to speak in terms of high praise in our last impression, of the manner in which the choruses of Mendelssohn's *St. Paul* were rendered by this choir; and again, we are enabled to express our hearty approval of the care and finish which distinguished the performance of Mendelssohn's *Athalie* last Friday week. May we be allowed to hint in the most delicate manner, that possibly the rivalry of other and younger Societies may have had something to do with the extra care observable in these performances? The Birmingham Festival chorus for example, have always produced a marked impression in their performance of *St. Paul*; and one of the latest formed of our metropolitan choirs has encompassed a certain success by its rendering of the same composer's *Athalie*. May we also add our opinion, that a little more of the same rivalry might in all probability improve the rendering of the choruses in